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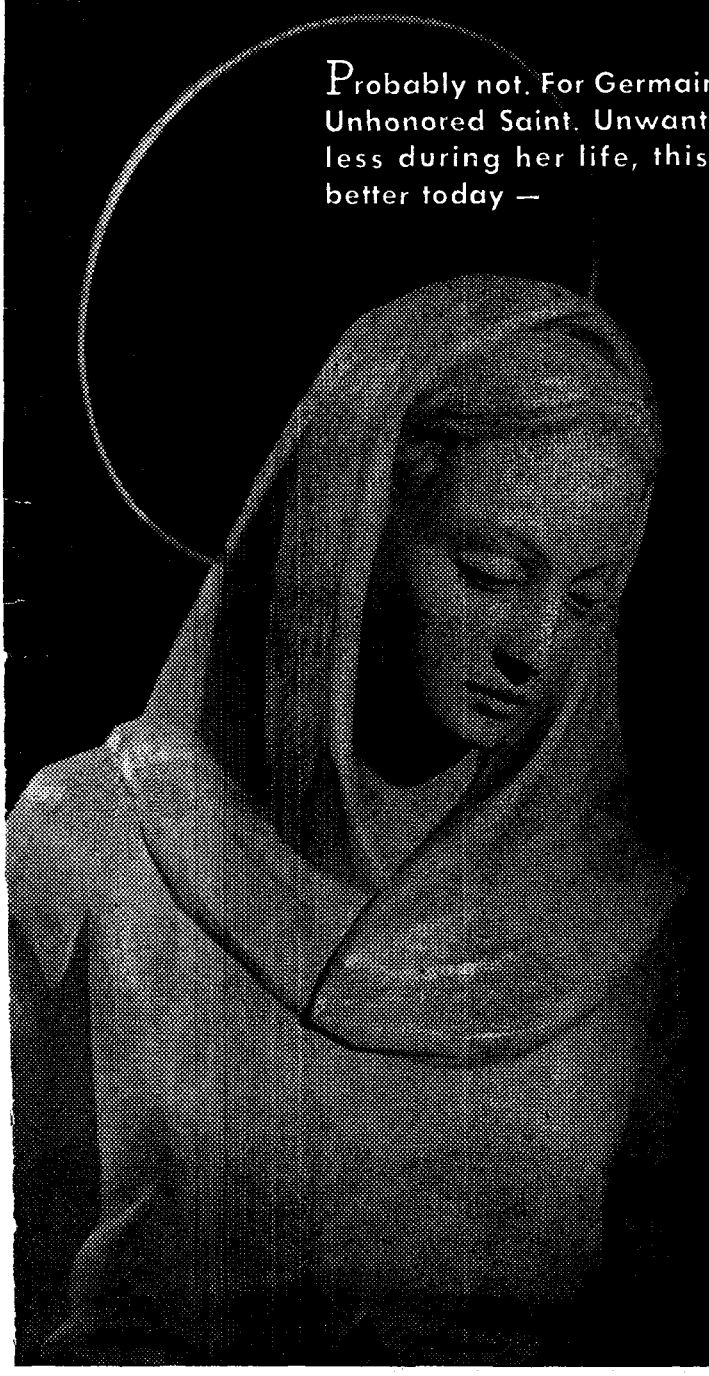

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THE
Commonweal
A Weekly Review of Public Affairs, Literature, and the Arts
THIRTY-THIRD YEAR OF PUBLICATION

week by week

EUROPE'S ROLE

IF IN THE past decade the defense of the free world has depended primarily upon the United States, there have been moments which aroused hopes of wider possibilities. Perhaps instead of things being left to a bitter dual rivalry, it has seemed, on occasion, as if one or two additional major power groups might develop. If Western Europe, for example, were to become sufficiently united and strong enough to sustain an independent policy—backed by substantial resources and armed forces of its own—it could do much to prevent further Soviet aggression and to lessen the tension between this country and the U.S.S.R. West Germany's spectacular postwar recovery, the degree of cooperation and increased production achieved through the coal-steel pool and related plans, and even the NATO defense programs themselves, have at times nurtured widespread aspirations for such a prospect. One day Europe might actually regain much of its politico-military stature of pre-World War I days.

The time has now come to admit that all this is a mirage. The reduction in armed forces announced in Britain's recent White Paper, the strong opposition aroused in West Germany against equipping its new army with tactical atomic weapons, the continuing weakness of Italy and France, all point in the opposite direction. War-weary Europe is to be at best a loyal subsidiary ally. In time it may even be transformed into a lightly defended neutral and buffer zone between two hostile giants. Only one other possibility of an independent third major power still exists, and it is admittedly dim. It could emerge only if the conflicting Asiatic ambitions and latent rivalry between Soviet Russia and Communist China could be so skillfully exploited that they would eventually lead to a full-fledged falling out.

In the foreseeable future, then, the United States stands out as the only major defender against the Soviet Union's ambition to dominate the world. In such a struggle, allies such as the other NATO powers are obviously vital for the United States; their potential contributions, though secondary, cannot be neglected. In fact, one of the anxieties of the present time is that European morale may be impaired by a growing realization among the various constituent peoples, whom the Soviet Union is taking special pains to frighten these days, that they live not only comparatively close to Soviet and satellite airfields but also well within the range of the forthcoming 1,500-mile guided missile. But only the United States has the strength to decide ultimately whether Europe stands or falls.

As if this responsibility were not onerous enough, there is a similar lack of capacity for unaided self-defense throughout the embattled Middle East, in Africa and Southeast Asia. Security is hard to find in any sector of the globe. What defenses of various kinds there are have to be continually strengthened by whatever means at our command.

HOW, THEREFORE, do the would-be economizers in Washington, and their encouragers the country over, square their present objectives with the expanding responsibilities and needs of the United States? Are there *any* new developments in the world which would justify the lowering of our guard at this time? Few would maintain that even the surface cordiality of the Kremlin has grown perceptibly warmer in recent months. The cost of more proficient planes and weapons is ever on the increase—as are the defense requirements of our allies. To exercise the effective leadership of the non-Communist world inevitably involves loans,

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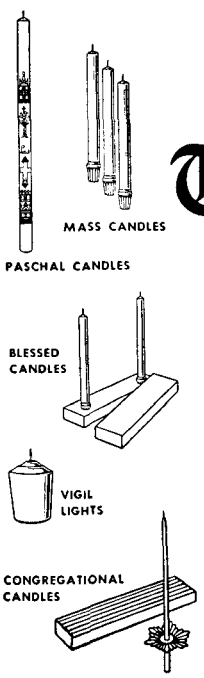

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grants and heavier domestic expenditures. It means that costs continue to grow.

Perhaps those who seek to procure relief for the corporate and individual taxpayer believe that needs strictly within the United States are themselves diminishing. But America's rapidly expanding population, with its consequent requirements of additional school classrooms, low-cost housing, highways, hospital, library and other facilities, supplies little evidence that this country's domestic needs are shrinking. Again, it is quite the reverse.

Where, then, do the would-be economizers derive the inspiration for their present line? Promises of lower taxes are believed to provide such potent campaign material that it is surprising that political candidates have not given voice to them even more frequently than they have. No doubt we heavily-taxed Americans are suffering from our own cold war-weariness. The defense outlook does not seem to be improving, nor is there any end of such demands in sight. Yet if we are to succeed in sustaining an unassailable defense for ourselves and other peoples who still possess and cherish freedom, there is no alternative to the unpalatable task of paying for it.

COMEDY AND TRAGEDY

NEXT MONTH will bring the 350th anniversary of the first English settlement in America—the establishment of Jamestown in 1607. To mark this happy occasion, the Virginia State Chamber of Commerce has planned an anniversary celebration, highlighted by a reception and dinner "for distinguished Virginians." It seemed like a wonderful idea, but the unpredictable has happened, and now everything is spoiled.

According to the executive director of Virginia's Chamber of Commerce, the list of "distinguished Virginians" to be invited was "compiled variously," suggesting the use of reference books like *Who's Who in America*. At any rate, however it happened, an invitation was issued to an eminent Virginian who turned out to be a Negro. He is Dr. Clilan B. Powell, now living in New York.

The invitation Dr. Powell received bore the names of Virginia's Governor, Thomas B. Stanley, and the president of the Chamber of Commerce, Frank A. Ernst. A week after he had accepted the invitation, however, Dr. Powell was sent a telegram explaining that the invitation had been extended inadvertently. "Please disregard and return invitation," it read. "Deeply regret if any inconvenience has been caused." Mr. Verbon Kemp, director of the organization, had this to say: "There was a mistake."

There was a mistake indeed. Dr. Powell is a Virginian, and he's distinguished enough to rate inclusion in *Who's Who*. He is a physician, business executive, editor, publisher and member of well-known boards and committees. But he is a Negro. The newspaper he publishes is the *Amsterdam News* in Harlem, and he is a life member of the N.A.A.C.P. Dr. Powell is, understandably, not being helpful to his embarrassed fellow-Virginians, but he says he will not try to go to the dinner.

All this might be merely funny, if other segregationists in the South were not burning and shooting and threatening lives. To cite only the most terrible instance, the brave Christians in the interracial community at Koinonia, Georgia, are still being subjected to a brutal persecution. Systematic vandalism, arson, bombing, gunfire and a ruinous economic boycott have brought the community to a state of siege. And a Georgia grand jury, called to investigate the violence at Koinonia, has suggested that the incidents were caused by the residents themselves and that the religious colony might well be a Communist front.

In an open letter to other clergymen in the state, twenty-three Georgia ministers have recently spoken up to deny these absurd accusations. Little has been said in Georgia's white congregations, before this, about race hatred and the attacks on Koinonia, but these ministers have raised their voices now. Let us hope they will be heeded.

Deciding that a distinguished Virginian is undistinguished after all if he turns out to be a Negro is, fortunately, a long way from dynamiting the homes of interracialists in Georgia. But these things cannot be separated; they are simply different extensions—the one foolish, the other brutal—of the same basic belief. This makes it hard to laugh at racism even when it is only ridiculous.

NO DOCTOR IN THE HOUSE?

IN HIS ARTICLE in this issue Howland H. Sargeant pays special attention to the problems of higher education, particularly in the field of science. A recent report by the National Fund for Medical Education illustrates in one area of American education some of the reasons for his concern.

There are eighty-two medical schools in this country. Fifteen years ago their operating costs were twenty-seven million dollars annually. Today

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they are one hundred and twenty million. Only one-sixth of this sum comes from tuition, but this is already high, and to raise it even higher would drive out qualified students who cannot be spared. Medical schools do things most people know nothing about. They not only train their own students but give special courses for thousands of doctors already in practice. They carry on research, to the tune of sixty million dollars a year, and every year they provide medical care for more than two million needy persons. And yet, although their importance to public welfare is obvious, medical schools all over the country are struggling desperately to stay solvent. They need funds, and unless more money is forthcoming soon from private sources, they will have to obtain additional Federal aid.

The medical schools must be helped. And when that help is given, it should be remembered that despite all their efforts, American medical schools are today producing only about two-thirds of the new doctors needed annually. Here, as in all segments of American education, we must face facts. On this and every level of education, it is not enough simply to get by, somehow or other; it is imperative that we enlarge our aims to meet the challenges of tomorrow, not yesterday.

NUCLEAR TESTS

SEVERAL RELATED events make clear the need for further intensive discussion concerning nuclear weapons and tests. One of the most dramatic statements concerning these weapons came from Western Germany where eighteen leading nuclear physicists, including four Nobel Prize winners, said that they would refuse to cooperate in using, producing or testing atomic weapons. In an audience granted to Professor Matshushita, a special envoy from Japan, Pope Pius XII reaffirmed the misgivings about an "atomic race" which he expressed so forcefully in his Easter message of last year.

The Parliament of England, which has so drastically revised its conventional military policy, was the scene of heated political debate concerning hydrogen bomb tests. The Labor Party, without a prepared position, came off poorly. Dissension within its own ranks will necessitate further discussion.

More disquieting than the proposed test of the first British hydrogen bomb, or England's reduction of conventional arms, or Chancellor Adenauer's clash with German scientists, is the recent activity of Russia. Within a two-week period Russia set off four nuclear explosions. And these tests—if such they are—have been accompanied by Soviet warnings to many countries, from Saudi Arabia to Norway, telling them of the destruction that the Soviet is capable of visiting upon them if they are so foolish as to join forces in defense of the free world.

The questions of morality and security which are involved in any discussion of nuclear weapons are complex and subtle. The address made last year by Thomas E. Murray, a member of the Atomic Energy Commission, probably still stands as the most cogent statement and resolution of many of these questions. But many problems change as world conditions change, and these Mr. Murray did not attempt to settle.

All discussions concerning the value of further nuclear tests must necessarily take place in a large area of uncertainty. Experts are still divided over the danger of fallout. But no one thinks that mankind will benefit from it, and many scientists assert that the biological hazards are formidable. The available evidence leads inexorably to one conclusion.

In discussing future nuclear tests we must not overlook the political and military advantages to be gained from them. But neither must we dismiss or slight the dangers of genetic mutation or the political and moral advantages that may be gained by the countries which limit or stop the tests. In any event there is a clear need for international agreement concerning the limitation or banning of additional nuclear tests.

UP FRONT

A HAPPY bit of Britannica, if that is the proper term, was turned up by the *Manchester Guardian* recently. It noted that the new miniature car, which is becoming increasingly popular in gasoline-scarce England, made problems for wealthy and important men who are accustomed to being driven about by chauffeurs. Behind the two small front seats there is room for little more than a briefcase or a very small child. Should the chauffeur stay or should he go?

For one person, at least, the problem is solved, for the *Guardian* reports that Fleet Street was startled recently by the sight of a smartly dressed "City man" sitting with high dignity in the front of one of the small cars. And beside him, with his own appropriate dignity, sat a uniformed chauffeur.

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Soviet Challenge in Education

"A SOVIET YOUTH HAS REASON TO BELIEVE THAT THE LIFE OF SCIENCE, ENGINEERING, OR SCHOLARSHIP IS HIGHLY REWARDED"

HOWLAND H. SARGEANT

THE UNITED STATES and the Soviet Union are competing with each other in the most important talent hunt in history. On its outcome depends much of the shape of the future.

By 1960 a basic and compulsory schooling period of ten years will prevail everywhere in the U.S.S.R. Most Soviet students will find that this basic ten year school is the end of their formal education.

In these first ten grades of the Soviet educational system, Soviet youngsters are going to school six days a week, ten months a year. They follow a rigidly fixed and uniform curriculum—each pupil studies the same subject at the same time as every other child in the system. There are no electives. Between forty and fifty per cent of a student's time is devoted to science and mathematics. In the U.S., on the other hand, Chairman Lewis Strauss of the Atomic Energy Commission says: "I can learn of no public high school in our country where a student obtains so thorough a preparation in science and mathematics, even if he seeks it—even if he should be a potential Einstein, Edison, Fermi or Bell." Actually, half of our high schools do not even offer instruction in physics.

In Soviet higher education there are thirty-three universities among the almost eight hundred higher educational institutions. Almost two million students are enrolled in the universities and the specialized institutes for doctors, dentists, engineers, lawyers, teachers, agricultural specialists, and so on. Some two million more are found in other types of higher institutions, including those in the more than one thousand *Tekhnikums* which are a kind of vocational junior college producing middle grade specialists for industry and for music, art, medicine and education.

This education in the Soviet is free for everybody. Above the ten year school, eighty to ninety per cent of all students are on state scholarships, which amount to one-third to one-half of the prevailing average industrial wage. The system that prevails is not, however, one of automatic advancement. There appears to be a rigorous process of selection. This past year only twenty-five per cent (roughly one million) of those who had entered school ten years earlier actually graduated from secondary school. Those who failed usually went to vocational and sub-professional schools, so that they remained in training, but they had fallen off the ladder which leads to the surest and highest advancement. Similarly, of every hundred students who enter higher education, only about sixty succeed in graduating.

HOW DOES the situation compare with that in the United States? Here there are over five million living graduates of professional higher education. In the U.S.S.R. there are only about two and one-half million such graduates, but (and this is a big "but") if we take the scientific fields alone the living graduates in both countries are about equal at one and one-half million. In this country we have today about six hundred thousand living graduates in the engineering fields and so does the U.S.S.R.

Only one-fifth of our graduates each year are trained in science and engineering compared with about two-thirds of all graduates in the U.S.S.R. Further, in the Soviet Union annual graduations in all scientific fields in recent years have been running twice as high as in the United States. Last summer, seventy thousand engineers graduated in the U.S.S.R.—almost triple the United States number. At these rates, during 1956-1960 the Soviet will graduate four hundred and twenty thousand engineers against our one hundred and fifty thousand.

The Soviet Union may very well be the first country to develop free and unlimited schooling for all who have talent and are willing to work hard. The Soviet educational system is heavily burdened, with more than one half of the schools operating on double sessions. But a Soviet youth has reason to believe that the life of science, engineering, or scholarship is highly rewarded and that education is the way to get ahead in the U.S.S.R. From this base springs the current Soviet five-year plan to produce four million trained specialists and experts, nearly equal to the number trained in the last two five-year plans put together.

Mr. Sargeant is president of the American Committee for Liberation, which supports Radio Liberation.

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In the Soviet Union all higher students are draft-deferred. In some fields they become completely draft-exempt. They may not shift their field of specialization. Every graduate of a Soviet university, institute or *Tekhnikum* is required for the first three years to serve wherever the state assigns him. And this last fact illustrates the most significant aspect of Soviet education —that its goal is not the American aim of educating whole men and women, but a narrow system of training politically reliable individuals for the service of the state.

In keeping with this goal, the Great Soviet Encyclopedia calls the task of the schools: "To develop in children's minds the Communist morality, ideology and Soviet patriotism; to inspire unshakable love towards the Soviet fatherland, the Communist party and its leaders; to propagate Bolshevik vigilance; to put an emphasis on atheist and internationalist education." To the extent that this system of training successfully develops the talent required for internal Soviet development and for external conquest, we of the free world must regard it as a threat of the gravest kind, and one we must face up to.

At this moment, the Soviet rulers are challenging us at those points where we have traditionally been strongest: in mass education and in scientific and technological specialization. These have provided us with the basis of our giant industrial power and our military strength, and I am sure the Kremlin leaders think of the classroom as a main theater of the cold war. Their vast training system is designed not only to strengthen the economy at home, but to produce foreign legions of a new type, highly suitable for bloodless conquests of underdeveloped countries. They have a growing ability to export capital goods, and they also have battalions of engineers, scientists, teachers, and technicians being groomed for export. Such specialists will help develop the economic resources of many countries not now in the Soviet orbit. They will infiltrate the key positions. They will help win the confidence of hundreds of millions in Asia and Africa who hold the world balance of power.

The rulers of the U.S.S.R. have had considerable success in persuading millions of non-Soviet peoples that the Soviet way of life is progressive and able to solve the most urgent problems of moving from backward farming economies to industrial strength—despite overwhelming evidence of Soviet failure and horror. Bulganin and Khrushchev on their tour in India and Burma stressed Soviet industrial achievement and threw down the challenge to the free world, saying at Bangalore . . . "We shall see who has more members of the intelligentsia, more engineers: the Soviet Union or any capitalist state." These offers of economic and technical assistance by the Soviet Union to underdeveloped countries constitute a challenge the free world must meet.

IMPRESSIVE as their educational program is, however, Soviet leaders may be facing a dilemma. Some observers feel the Communists have found a formula which combines mass education and high quality scientific work with unquestioning acceptance and obedience of the regime. Recent evidence leads me to feel a cautious optimism. I am inclined to believe that the view which Allen Dulles, Director of the Central Intelligence Agency, has been publicly expressing for nearly two years is more likely to be the correct one—that the education of the Soviet people essential to building a modern industrialized society able to compete with the Western world leads to a situation "which eventually—not tomorrow—but sometime will cause pressures for further liberalization of political life, still less police coercion, greater economic benefits . . . and more effective consultation of the wishes of the governed." This seems to me to be the dilemma of the Kremlin dictators: mass education can lead to independent thinking.

It was the young people who sparked the revolution and fought so heroically for freedom in Hungary; it was the young people who were in the vanguard of the Polish liberation movement. In addition, recent press reports of student unrest in the U.S.S.R. seem quite similar to the questions and demands of students in Poland and Hungary. Unrest does exist among Soviet youth, and questions are being raised in surprisingly open and insistent ways. Most people know that student riots took place in Tiflis, Georgia, last year. But how many know that in recent months at Moscow and Leningrad Universities students produced wall newspapers carrying free-world radio reports on events in Hungary and Poland denied them by their own press and radio? Or that in Leningrad a student magazine was started which circulated ideas intolerable to a Communist system?

The Soviet press itself reveals how much ferment there is in these groups of educated young men and women. Their cynicism and ideological apathy are scored. They are accused of neglecting the study of Marxism-Leninism; of preferring education which leads to jobs in the bureaucracy to manual labor and technical education. They are warned to shun idealism in philosophy; to avoid activities lacking party spirit.

The picture is not all black, therefore. But how does the U.S. stand as far as the specific need for finding and developing specialized talent is concerned?

AT THE LAST annual meeting of the American Association for the Advancement of Science, the Committee on the Social Aspects of Science submitted a report to the A.A.A.S. Council. It included some findings that are relevant to this discussion.

First, research expenditures for science since the

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early 1930's have increased fifteen times, and all estimates indicate that future needs for scientific research and personnel will continue at an accelerated pace. Just to give one example: forty-five to fifty thousand newly trained engineers are now needed each year, but we are getting about half this number.

Further, we are not providing the basis which will enable us to remedy these difficulties over a period of years. The results of a recent survey conducted by Purdue University and covering fifteen thousand high school students showed that nearly half of them thought their school background too poor to permit them to choose science as a career. Even more significant, one-fourth of the students polled considered scientists as a group to be "odd." There is nothing here to cheer about.

In addition, we should all be greatly concerned over the fact that between two-thirds and three-quarters of our best high school students do not finish college; that each year between sixty and one hundred thousand high school boys and girls of high ability want to go to college but do not for lack of money; that another group of one hundred thousand able high school seniors each year seem to have no interest in higher education. These facts represent a real waste.

In contrast, then, to the enormous strides being made by the U.S.S.R. in mass education and the development of specialized manpower, the United States faces acute shortages and the leakage of much of our best talent. Our need for specialized talent, however, does not mean that all of our young men and women should dedicate themselves to becoming scientists and engineers—although it is to be hoped that many will do so in increasing numbers. But the headache, which is only the symptom of an underlying national problem, should not be confused with the disease.

What is this problem? Stated in simplest terms it is this: specialization is going to keep on growing in this country. This means our need for highly trained manpower will also keep on growing. But "scientists and professional persons cannot be stockpiled like commodities against future shortages or hastily trained in response to sudden urge in demand," as the National Manpower Council has pointed out. We are able to tell fairly accurately what shortages to expect in some fields—school teachers, for example, or engineers. We do not as yet have methods enabling us to forecast accurately either demand or job opportunities for people in many areas of specialized knowledge. Thus perhaps the best thing we can do is to pick bright minds and encourage them to go ahead and follow the careers that seem best to them. But we certainly cannot afford the dangerous waste that is involved when many of our brightest young men and women do not continue their educations at all.

What we do not want to do, in my judgment, is to mount an extraordinary offensive designed solely to cure our short-term deficiencies in scientific and engineering fields. We do not want to compete solely in the production of technical specialists. On this score we must recognize, as the Joint Committee on Atomic Energy has reported, ". . . that the shortage of scientists and engineers is only part of a larger shortage of skilled manpower throughout our economy . . . the important new fact of national life is that the shortages of educated, skilled brainpower extend to all areas . . . the critical shortages of manpower should be considered a total shortage of trained individuals in every field."

Faced with the competition of the U.S.S.R. we should pay it the compliment of imitation in the fields of mass education and technology only to this extent —we should now carry out, as a high-priority national undertaking, what we should have been doing anyway, U.S.S.R. or no. Premier Bulganin refers to Soviet trained manpower as the Soviet "gold reserve." We should build up our own intellectual resources and the resources of knowledge of the free world. We should not only make it possible but attractive for every young man and woman to develop his or her talent, and we should provide incentive to carry this development just as far as the individual's capacity will permit.

What will such a program take? In brief, more and better schools; greater physical plant; a better paid, greatly expanded body of teachers; financial plans to enable educational opportunities to the highest levels to be genuinely open to all who have the talent and the will.

Our colleges and universities must prepare now for the great surge in enrollments expected in the 1960's. The physical plant of our universities must grow in anticipation of these needs, and not at a laggard pace. Adequate incentives to attract to teaching the able and dedicated must be devised—not just the higher incomes so desperately needed, but also provisions that will make the life of teaching attractive, build its prestige, and make it truly competitive with other important careers. Special facilities for training in scientific and technical fields will be urgently needed, for there is not the slightest doubt that our national security requires us to make a much greater investment for training in science. And we must work out the ways to make education to the limit of one's capacity possible for all, rich or poor.

These are some of the means by which we can conserve and develop to the full the greatest of our natural resources. We do not have to fall short of our national needs by fifty thousand engineers each year. We do not have to find ourselves in 1960 with the shortage of twenty-two thousand doctors and one hundred thousand nurses that has been predicted. We do not have to wind up in 1966 with a deficit of teachers that may exceed half a million. We do not have to suffer any of these things. But we must act now to prevent them.

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Art and Censorship

CHARLES DONAHUE

IN AMERICAN Catholic circles a welcome note of deeply concerned self-criticism is sounding with increasing urgency. One thinks of Mr. Paul Hume's animadversions on the state of ecclesiastical music among us or of Monsignor Ellis's well-documented accusations of intellectual stagnation. In his penetrating and provocative study of American Catholic attitudes towards art and morality, Mr. Walter Kerr has made a notable addition to this literature of concern. His book (*Criticism and Censorship*. Bruce. $2.75.), which makes available in print the Richard Gabriel Lecture of 1954, deserves careful attention from all who look forward to a more vital American Catholicism and particularly from Catholic teachers of the arts.

Mr. Kerr begins by noticing a dichotomy in our civil discussions between absolute critics who demand for the artist complete freedom from all social control and absolute moralists who look to art only for a "message" and who would ban anything that seems to them to contain an erroneous or dangerous message. Each set of absolutists seems determined to settle the issue as soon as possible in its own favor: to abolish the very means of social control of art or to establish legally the principle of complete social control. Mr. Kerr's suggestion is in accord both with Catholic tradition and with our Anglo-Saxon way of conducting civil affairs. An absolute solution is impossible, and it is a mistake to seek one. Both art and morality are necessary for a good society. One must not abolish art in the name of morality—and to abolish the legitimate freedom of the artist is, in effect, to abolish art. Nor can one jeopardize the moral life of society in the name of art. Since the immediate ends of art and the immediate ends of morality are different, some conflict between their claims is a permanent element in the human situation. The only solution is to deal with individual instances of the conflict as they arise, calmly, with the most informed use of the practical intelligence and the constant awareness that two very important values are involved. The exercise of a calm and informed practical intelligence, however, is very difficult in a contentious situation where each side is trying to throw the other out of the ring.

In practice, the absolute critics do occasionally abandon their insistence on absolute freedom for art when some social value they acknowledge seems to be in danger. They are inconsistent if they insist that the moralist never has a right to give advice concerning the use of art. Mr. Kerr then turns to the absolute moralists, particularly those among them who are Catholic. (So many of them are Catholic that the moralistic position is associated in the popular mind with the Catholic body.) No Catholic questions the Church's right to warn her members against works of art that may be dangerous to their moral or religious life. But the responsible, official, and prudent exercise of the Church's authority is not the problem. The problem is the weird attitude towards art which has spread among the American Catholic body partly as a result of its involvement in the war between the critics and the censors. The average American Catholic, Mr. Kerr feels, has lost the power to view a work of art as such. The very notion of artistic standards and artistic obligations has disappeared. Some of his most telling comments explain and document this charge.

PERHAPS THE most important contribution Mr. Kerr makes to the question is his clear distinction between the right of censorship resting in the Teaching Church and the widespread censorious indifference to artistic values found among the American Catholic body. The first is a permanent necessity in an imperfect world where art and prudence will occasionally conflict. The second can only be regarded as a disease contracted by a Catholic body in a puritanical environment and requiring speedy cure. The lecture concludes with some suggestions about the steps towards a cure. Some of these suggestions are admirable. Mr. Kerr pleads for a broadly based discussion which will develop a phenomenology of artistic experience and suggests it be supplemented by psychometric studies of the actual effect of works of art on conduct and opinion. In an admittedly much simplified discussion of Aristotle's catharsis, he develops the suggestion that the emotions represented in a work of art are not those aroused in the spectator. What emotions are aroused are "cleansed" by the working of the art form.

The most effective cure, however, Mr. Kerr sees in a more widespread attention to "philosophical knowledge of the nature of art arrived at by the exercise of the human reason" both in Catholic and secular uni-

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versities. That knowledge, Mr. Kerr suggests tentatively, the means of reconciling critic and censor, may be found in the Thomist principle of "integrity," an aesthetic principle. Art mirrors "essential being," and a work which is morally corrupt cannot be possessed of "integrity, wholeness, fidelity. . . . A thing cannot be true and not true at the same time." Most of Mr. Kerr's reflections are salutary and welcome, but these last two points produce a sad reflection that a trace of Cartesianism is the last infirmity of noble minds, at least when these minds are Catholic and were introduced to Catholic thinking in America between the two wars. By Cartesianism I mean a tendency to evade the perplexities of concrete existence and to seek premature solutions to all problems in philosophical certainties. Surely, the immediate need is the development of a widespread living taste for art rather than a search for an abstract aesthetic. Aesthetic principles, however valid, are no substitute for the concrete experience of works of art, and not much would be gained by replacing moral rules of thumb with aesthetic ones.

Yet such moral rules have been inferred from the interpretation of the Thomist principle of integrity which has given aid and comfort for many years to the message-hunters among Catholic critics and teachers. It is much safer, I believe, to take the view that the "integrity" of a work of art is primarily an *internal* principle, not directly related to the way in which the work reflects real being. "Romeo and Juliet," for example, certainly does not mirror the essential truth of suicide regarded as a human and moral act. That fact is irrelevant to the artistic integrity of the play. Shakespeare was not giving advice on morals; he was composing a sonata in which the principal themes are young love and death. To have introduced here the somber theological overtones which properly adhere to suicide in the real world would have destroyed the play's integrity.

These theological overtones are used as a principal theme and with telling artistic effect in Mr. Graham Greene's *Heart of the Matter*. But surely no serious critic would say that the novel is artistically more integral than the play because it is theologically and morally much sounder on this point. For artistic judgment, the only relevant criterion is the power and internal coherence of the symbols the artist has, in each case, chosen to use. I cannot wholly share, therefore, Mr. Kerr's scorn of Catholic critics who "divorce" art and morality and make separate moral and artistic judgments. The procedure is open to abuse, but it is surely preferable to adopting a dubious view which confuses artistic forms with discursive statements about truth, enables the moralist to disguise himself as a critic, or even to persuade himself that he is a critic, and obfuscates the delicate problem of art and prudence so that it cannot even be clearly posed.

IN OUR ATTEMPTS to cure ourselves of the disease of puritanism in matters of art, aesthetic theory doubtless has a part to play. Some writings on the subject, those of Jacques Maritain especially, have already improved methods of presenting the arts in at least some Catholic schools and colleges. A Catholic body aware of its own traditions, however, should not require a new or revived science of aesthetics to remind it that a serious view of art is an essential part of an integral Catholicism. One need only reflect on the role which the Teaching Church intends the liturgy to play in the formation of Catholics. The liturgy is, of course, much more than an art form, but all that it means as an expression of the heart of the Church it means through being an art-form and speaking the language of art. What it says cannot be said in any other way, and it is no accident that the Teaching Church has guarded the artistic integrity of the liturgy as carefully as its doctrinal content. Here form and content are separable only in idea, not in fact. A sensitivity to aesthetic values—it may be, of course, on a wholly naïve and subconscious level—is, therefore, a necessity for a Catholic who wants to hear all that the Church has to say.

Nor can a Catholic body that aims at its own integrity be indifferent to the good estate of the secular arts. The primary purpose of these arts is not to teach morality or to "mirror essential being." Their primary purpose is to create forms which are artistically potent, forms which bring to the beholder the heightening of consciousness, the refinement and ordering of sensibility, which, in the natural order, art alone can bring. Like reason, artistic intuition is a specifically human thing. It is a force for human civilization perhaps no less powerful than reason. On that ground alone, it deserves the respect of Catholics, because the Church has always been the champion of all natural means of human cultivation.

Mr. Kerr's concern is directed to the puritanism of many American Catholics towards secular art. Others have expressed concern at the passive resistance which the liturgical movement meets in some American Catholic circles. Is it not possible that the indifference and the passive resistance are related? Perhaps both go back to our failure to incorporate, not only in theory but in practice, a serious view of art, secular as well as religious, such as the historian can easily show to be characteristic of vital Catholic bodies?

A puritanically moralistic view of art is not a serious view. It is, in fact, essentially frivolous; it blocks an important means of human cultivation and, in interfering with the integral development of the human person, actually endangers both morality and religion. In calling attention to the inadequacies of views and attitudes now widely prevalent among us, Mr. Kerr has performed a very real service for the American Catholic body.

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THE CONTROVERSIAL FIFTH

MR. DAVE BECK, the boss of the Teamsters, relied on the Fifth Amendment again and again during the recent Congressional investigation of labor racketeering.

The Constitution provides that no person "shall be compelled in any criminal case to be a witness against himself." The courts have extended this privilege to Congressional hearings. So Mr. Beck was quite within his civil rights in invoking the privilege. He was under no obligation to assist the Committee in its attempts to prove him guilty.

But as far as public opinion goes, nothing could have been more damaging to Beck's cause. "Where there's smoke there's fire." "If Beck had nothing to hide he would not have needed the Fifth Amendment." So, ironically enough, Mr. Beck did indeed incriminate himself, as far as the public went, and most effectively so, by invoking the privilege against self-incrimination. He has gained little or no public sympathy, not as much indeed as those Fifth Amendment-pleaders who are involved in investigations of Communism.

A number of commentators find this delightfully scandalous. David Lawrence took special glee in pointing out that the "liberals" (Mr. Lawrence always uses the quotes) did not leap to the defense, as they allegedly do (though Mr. Lawrence would have a hard time proving it) every time a suspected Communist "takes the Fifth."

David Lawrence's argument seems to go this way. Mr. Beck was accused, by implication, of misusing union funds. Rather than answering the charges with complete candor he invoked his Constitutional privilege. In doing so he forfeited his right to further respect as a union leader. Most people think he should be kicked out of the labor movement. As the *Wall Street Journal* put it: "Mr. Beck has the right to avoid incriminating himself . . . . but Mr. Beck does not have a good reputation guaranteed by the Constitution."

Turn now to the parade of Fifth Amendment witnesses who have come before the various committees investigating subversion. They were accused, by implication, of disloyalty, espionage and participation in conspiracy. Rather than answering the charges with complete candor they too invoked the Constitutional privilege. In doing so—the argument goes—they forfeited their rights to further respect as American citizens. They should have been fired from whatever work they were doing and banished from the society of decent Americans.

Ah, but the "liberals" don't argue that way, say Mr. Lawrence and others. The "liberals" go along with the reasoning of the *Wall Street Journal* where Dave Beck is concerned but take quite another tack in the case of "subversives."

David Lawrence wrote: "Dave Beck, as an individual, of course, will find considerable comfort in a book about the Fifth Amendment, written by Dean E. N. Griswold of the Harvard Law School and widely espoused by the 'liberals.'" And he quotes Dean Griswold, who said:

"A person may fear and honestly fear the risk of prosecution even though he knows he has committed no crime. He is entitled to claim the benefit of the privilege in such a case, and an inference that he has committed a crime is simply wrong. . . .

"It may well be . . . that the Fifth Amendment . . . cannot protect against the obvious inference which would be taken by any thinking person. I would like to suggest again that in many circumstances that inference is not wholly warranted. A person who thinks a little further about the matter may find that there are many factors in some of these situations which must be taken into account before he reaches any conclusion about the inference he should take."

I take it that Mr. Lawrence, in a manner of speaking, was rubbing Mr. Griswold's nose—and those of his admirers—in the Dean's own words. But it seems to me that Dean Griswold wrote with admirable care and hit the nail right on the head: Situations must be taken into account before any conclusions are reached. There is no unavoidable, inescapable, inevitable conclusion to be reached merely because someone has invoked the Fifth Amendment. It is as illogical to conclude automatically that he is guilty of the thing charged a it would be to conclude that he is innocent of it.

The circumstances of a Congressional hearing ar special indeed and each case varies. Much depends o the nature of the implied charges, the character of th committee and its counsel, the real—as distinct fror the nominal—purposes of the Committee.

What the "liberals" have opposed is the easy cor clusion that to invoke the Fifth Amendment is in itse incriminating. They have opposed the idea that ther is something shameful about the Fifth Amendment an that the mere taking of it should deprive a man of h reputation and even his livelihood. They have pleade as Dean Griswold did, that situations be taken in account before any conclusions are reached.

Mr. Beck himself once criticized the "liberal" pos tion on this. But he saw the day when he was glad t Fifth Amendment remains in the Constitution. A one of us might see the same day and be grateful t those who have fought to keep the Amendment sacre

JOHN COGLEY.

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Boyhood in a Dublin Convent

WILLIAM WALSH

THE CONVENT was situated at the most wooded secluded side of Phoenix Park, and—according to the notice erected on wooden supports inside the surrounding wall—was for "Young Ladies and Little Boys." I went there as a little boy at the age of five, joining my two brothers and my sister, all older than I, who were already pupils.

I can remember well the drive to the Convent with my mother in the old, horse-drawn cab through the Phoenix Park, already filled with the sadness of a September afternoon. Our trunks were piled on top of the cab, and this evidence of a long separation from our home in Kildare was strong enough to fill us all, including my mother, who was as simple as ourselves, with the choking loneliness which I was ever afterwards to associate with going away to school. But I had begged to be allowed to go and I could only accept my loneliness as part of the price to be paid for the distinction of being at school.

The boys' part of the school was, of course, separate, and really only constituted of a few large rooms, but inside those walls was an organization strong enough to imprint on one's mind forever, correct ideas of moral and physical well-being.

I do not quite remember the routine of our days, but I know that life was intensely serious for us. One nun took charge of our health and the shaping of our moral instincts, and I do not think in my whole life I ever came across a person of greater character. We were awakened in the morning by the clapping of her hands, and she was very expert in making the soft bed of her palms meet in a resounding smack.

We, of course, attended Mass in the mornings, and to do so had to pass into the girls' school through long passages, down corridors hushed through the years by the silence of hundreds of humbled nuns. Even the oak floors, waxed and polished though they were, seemed softened by the padding of thousands of felted footsteps. We filed to the place in Chapel allotted to us, and, though we seemed countless then, there were only about twenty of us. Of the girls in their white lace veils, without which formal covering it would have been a great sin to go into Chapel, we took little notice, except perhaps those of us who had sisters. However, I remember the romantic figure of one of the oldest girls in the school whose sister was said to be engaged to Michael Collins, then at the height of his fame as a leader in the Irish Revolutionary Movement.

In the summer we played cricket in the Phoenix Park. When I first went to the Convent, we were not allowed a real cricket ball, because it was thought to be dangerous, but played with a leather ball. Later on a young nun—more daring—was in charge of games, and she succeeded in procuring a real cricket ball, but the wise Reverend Mother ordained that the ball should lie on the Chapel Altar for a week so that the blessings of Masses and other prayers would fall on it and take the dangers out of it. That faith which invoked God's aid for personal and very trifling material ends was in me too, for I prayed very vigorously that I should be enabled to find a goldfinch's nest, which I did not do, at least until so much later that I would be justified in doubting if it was the result of my prayers.

Every year we had an Annual Retreat. It was given in September, shortly after reopening, and the echoing of a preacher's voice still brings back memories of those thin days of shortening evenings, when the Convent grounds became bedded with red beech and yellow chestnut leaves, and the only consolation was playing "Champions" with the great mahogany-colored chestnuts. At the Retreat, the underlying note of the lectures was the dangers of the world outside. No doubt, compared to the secluded life inside the Convent walls, there were many temptations outside, but I must say I have never found the passageways of life lined with such tempting sins as were hinted at in those lectures.

ONE OF the things we little boys were constantly urged to do by the nuns at that time was to pray for Ireland. All we knew was that outside there was political storm, shooting and destruction, and we saw many signs in the Phoenix Park of British military activity. The nuns did not burden us with the merits of the issue, but contented themselves with urging us to pray, as I think they themselves were content to pray, for Ireland, generally. Though there was much shooting and ambushing not far distant, no one molested us, and the nearest we ever came to the conflict was one morning after the attack on the Lord Lieutenant's entourage at Ashtown, two Black and Tans

Mr. Walsh, who died recently, was the husband of Irish writer Mary Lavin. A solicitor and farmer, he wrote many sketches and short stories. This account of a boyhood in a Dublin convent was found among his papers after his death. *R.I.P.*

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who had taken up their position on the Convent walls spoke down to us, and asked where were the big girls. The nuns were non-political, though, for I remember when some clergymen visited us we were primed to ask for Archbishop Mannix, who was unknown to us, but who, I do know now, had raised his voice for Ireland. On the other hand, when a parent, a Major in the British Army who had served with distinction in 1914-1918, called to see his son, he was respectfully entertained, and we were brought out to run up and down for his approval. He was a fine figure of a man, as he paced the playground with the nun in charge, in his uniform decorated with bar and badge.

It is hard to think that one could suffer much unhappiness in those sheltered surroundings, but wherever there are boys bigger than others there will be oppression, though I was considerably protected by having two brothers among the bigger boys. But of happiness there was plenty. Certainly I cannot recall ever having tasted happiness to satiety like on those summer evenings which in recollection seem warmer and longer than any that have come since, when we came back from truancy, bird-nesting at the lake—a bush-encircled pond, and on the mountain, a hill on the Convent farm where a Calvary was erected. We came in, panting, to fill our places in the refectory before Grace, ready to make the most of the homemade brown bread which was carried in fresh from the oven in a large wicker basket.

Great was the apprehension in the refectory one Saturday evening when the curly-haired boy we called Rebel came in late to tea. Word had come through earlier that he had been apprehended in the adjoining estate interfering with a pheasant's nest in search of an egg for his collection. Never in war or peace did a raid seem more daring, or the sought-for prize more rare and unattainable. We all admired Rebel's intrepid effort, and though I was far below his notice, the memory of his gallant figure with the evening sun glinting on his fair curls and summer-freckled face, as he stood in conference in the playground with two of his associates, is with me still. His transgression appeared enormous and unforgivable, and more so when the next evening the Reverend Mother addressed us in the refectory, and spoke of the disgrace he had brought on us all by his act, offensive to a gentleman to whose kindness and goodwill we owed so much enjoyment. Apparently we were very much under this gentleman's shadow, as we understood he could, if he wished, crush the whole Convent, nuns, grounds and all, in his wealthy grasp.

I cannot say that I remember Rebel's receiving any punishment beyond stigmatization—which in the case of his friends amounted to glorification—for it was well known that his bold sunny face was beloved by the brave nun who fed and kept us clean, and as he

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was leaving school that term anyway, perhaps indecision extended for the few weeks until break-up when he marched away to the wicked life which we were told surely awaited him.

MY BROTHERS and I were in no way wild, but very sensible, and the eldest looked after the rest with paternal solicitude. I know that in the winter he had a porter bottle which he somehow managed to fill with warm water, and having warmed his toes would pass it on to my next eldest brother, who in turn would pass the bottle on to me. My eldest brother, it was well known, was to take over our farm in Kildare as soon as at all possible, and the nun in charge frequently sent him out to the farmyard to do odd jobs. He was always sent out late on summer evenings to put in the ducks, as "how else," Sister used to say, "would he be able to look after things at home if he did not take an interest?"

Perhaps our days in the Convent cannot seriously be described as "at school," but it was not so to us, or those in charge of us. Every tiny aspect of our routine was taken as seriously as if it were part of preparation for a University degree, and certainly no one at home could equal the kind but firm supervision of our well-being and instruction.

During the influenza epidemic in 1920 we were as cut off from the outside world as if we had been on a desert island. Even the letters we received from home were not given to us but were read to us after they had been sprinkled with disinfectant, lest they should carry contagion.

It must certainly have influenced our lives that we had the beautiful, tree-shaded Park to play in, though we were under threat that this would also be lost to us by any impropriety. Once, some boy broke the branch of a tree, and again enormous guilt fell on the school. We were told that we had the liberty of the Park only through the generosity of the Park Keeper, and surely if we broke another branch his patience would give out.

Our portion of the grounds held charms and opportunities for adventure too, though the nuns tried to sanctify them by a statue in the very center. I am afraid we played around this statue with very little sense of its spiritual significance. It was of St. Roc, a saint with whom I must confess I have long since ceased to be acquainted. We also had a tall cypress tree with branches spreading down like the prisms of a chandelier, its peak tapering finely to the sky, and it afforded an exalted stage to the bravest singing blackbird I have ever known. An outspread palm tree at the end of the playground near the convent wall was a hiding place for those who had purposes to conceal. Fights to end differences took place behind the palm tree. They were rare and forbidden, and I know that my brother was

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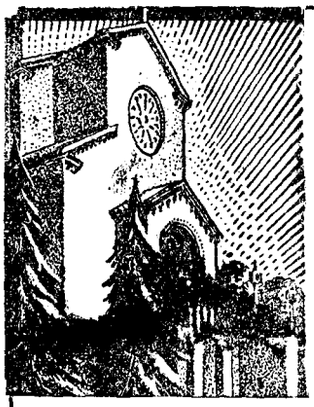

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sentenced to be kept back two days after break-up for being an observer, duly identified, of such a fight.

But all was not noise in those grounds, and they were serene and beautiful on many evenings. I remember such an evening in June when we little boys headed the Corpus Christi procession. Dressed in white, we scattered flower petals in front of the Host as the procession made its way along the sheltered walks to the Calvary on the Mountain and back. We were followed by the white-veiled girls singing the Latin hymns, their pure voices filling the air, already rich with incense, in honor of the sacred feast we commemorated.

Though many things have changed since I was a little boy, I imagine the scenes inside the Convent are much the same. I hope so anyway, and every June it seems to me still that the Procession goes on, unending, past strewn flowers, in an atmosphere of incense and singing children, and along the walks and paths given up to sanctity and peace.

A MODEST MOUND OF BONES

That short-sleeved man, our
uncle owns
the farm next our farm, south
and west of us, and
he butchers for a living, hand-to-mouth.
Once walking on his land
we found a hill, topped by a flower,
a hill of bones.

They were rain-scrubbed clean,
lovely things.
Depending how the white
sun struck, chips of col-
or—green, yellow, dove-blue, a light
bay—flew off the sul-
len stilled turning there. To have seen
those clickless rings,

those prisonerless
ribs, complex
beyond the lathe's loose jaws,
convolute compounds
of knobs, rods, hooks, moons, absurd paws,
subtle flats and rounds:
no man could conceive such finesse,
concave or -vex.

Some warp like the belly
of a wheeze.
As a cat thinks, some bend,
or curve as if hunting
infinity, toward which to tend.
How it sags! what bunting
is flesh to be hung from such ele-
gant balconies?

JOHN UPDIKE.

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THE STAGE

THE TRAGIC PRETENSION

THE AUTHORITY to which Tennessee Williams aspires in "Orpheus Descending" is visibly that of tragic statement, for in no other of his plays is the complexity of actuality so subdued to the mastering plan; in none other—excepting always the high fantastical "Camino Real"—the symbolic reading of experience so insistent. Nothing is here of logic, of strict psychology or plausible assumptions: the drama is rather closer in texture to the dark, indolent, keening lyricism of Mr. Williams' poems and stories than it is to the brilliant tangibilities of wit and observation which stud "A Streetcar Named Desire" and "The Glass Menagerie." Indeed, "Orpheus Descending" might serve as text for the distinction once made, so potently, by Mr. Aldous Huxley, between the truth of tragedy and "the whole truth": the tragic writer's insistence, that is, on a chemically-pure atmosphere, on the exclusion of those elements, ironies or irrelevances which will not minister to his single, consuming flame. Sophocles does no less, of course, nor does Shakespeare: we may ask only of the tragic writer that his sharply schematic pattern impose itself inevitably. It is not possible to say this of "Orpheus Descending"—rather the impression here is one of wilful, arbitrary caprice—yet the failure is a high and mettlesome one. Intermittently, one experiences in Mr. Williams' play that crawling moral unease which he, supremely among modern writers, evokes, and in exasperation with these honeyed, indulgent collusions, one might rashly damn the vision as well as its lapses. That would be unjust, for the design and symbolic intent of "Orpheus Descending" are ever those attempts of an honorable artist to incarnate the elusiveness of reality. This is so rare as to command celebration.

Mr. Williams confirms the mythic overtones of his title with the fable of a solitary vagrant, a young man at the dividing age of thirty, who wanders into a closed Southern community and is done to death by the contracting net of its vicious and hypocritical malignity. This Orpheus resumes the experience of his legendary archetype, for he too can charm with his music the rocks and trees of the spirit, and he too once looks back, fatally; dismembered at the last, he leaves behind not a sacred body, but his cherished guitar and a snakeskin jacket, tokens for those other fugitives yet to come of "something wild" which once alighted in this country of mendacity and corruption. Mr. Williams, however, further blesses him with a gift that earlier Orpheus did not enjoy: a certified "innocence," that mark of Abel with which the American imagination so infallibly stamps the creatures of its fantasy. I do not

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mean to imply that the figure wants reality—indeed he seems to me richly achieved, on the actual as well as the symbolic level; everywhere he is observed with the authority of love, even excessive love. He grasps the imagination with considerably more incisiveness than his two female antagonists, disembodied concepts of negation and fertility who are incomprehensible except as counters in a tragic pattern, and who speak a grotesque kind of baying non-poetry which reflects, in language, the momentary collapse of Mr. Williams' sense of reality.

Yet the attempt to shape a tragic fable involves the artist in stresses for which Mr. Williams may not have been prepared: tragedy, after all, is not a vague sensibility of sorrow and waste, but a complex statement about human quality confronted with an unknowable order of necessity or evil. Tragedy brings into collision the person and the cosmos, and in "Orpheus Descending" the two parts of this equation never come into balance. Mr. Williams' Orphic hero, having rejected any traffic in personal or social commitment, cannot enter into experience; he is a lyric rather than a dramatic figure. And since his destiny never assumes the rhythm of inevitability, the handing of him over to death—a literal throwing to the bloodhounds—seems a wanton stroke by the playwright, an outrage to human feeling, and a mean trapping of the audience into emotions from which it cannot escape.

Nor have the spiritual terms in which Mr. Williams envisions the field of man's tragic action deepened in complexity or poetic authority; he reads experience still by the easy, absolute lights of *mendacity* and *corruption,* whatever these cloudy concepts may be taken to embody. It is difficult to avoid seeing in so evasive an attitude something akin to a betrayal of the imagination, and it is this, I would venture to say, which accounts for the troubling presence, in Mr. Williams' recent work, of some fatal dissembling, of a subtle collusion or even (inflammatory word) mendacity. In the exploration of his sexual themes, particularly, Mr. Williams has long since retreated into a disturbing fantasy; sexual veracity and the actualities of passion are nowhere to be found in the later plays.

What Mr. Williams' sensibility wants is some rigor or stringency, at once imaginative and moral, to correct its excesses of generous response to personal suffering and disorder. This is not to counsel vulgarly an organization of the dramatist's philosophic assumptions; it is not to suggest that he embrace a specious "affirmation" (yet would that be worse than his inadmissible affirmations of "fertility"?) or indeed that he posit anything. These are not the conditions of art; they are absent from the tragic visions, variously, of "Oedipus" and *Madame Bovary,* of *The Sun Also Rises* and "King Lear." Sympathy is in those works, but will too, and passionate energy and searching, and in their art, a

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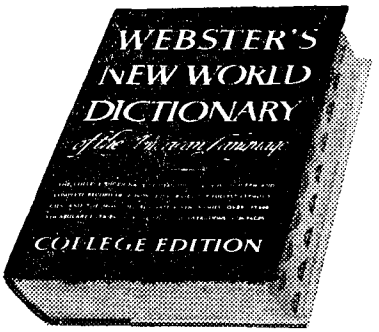

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scrupulous fidelity to the testimony of the imagination. If Mr. Williams insists that he has been thus faithful, I can object only that the translation of his experience into art seems to me neither authoritative nor complete. However commanding the beauty of his images, they are not held in an imaginative tension which would distill from their interlocking relationships an inevitable sense of life.

Mr. Harold Clurman's production offers the uncommon experience of seeing a Williams play which has not been projected into phrenetic intensity by Mr. Elia Kazan. Unhappily, "Orpheus Descending" might have gained from some such domination, being weakest in the areas of narrative and realism; nonetheless, Mr. Clurman pitches the drama in a recognizable style, and defines certain of its naturalistic motifs with nicety and wit. Similarly, Miss Anna Magnani, for whom the role of Lady Torrance was originally written, might have swept its absurdities into some veracity and coherence with her tidal Latin passion. Miss Maureen Stapleton cannot do this, but she gives one of those earnest, articulate performances which have won her much honor in the theatre. Unfortunately, Miss Stapleton is an actress with whom I do not find myself temperamentally *en rapport,* and I am therefore limited in responding to what may well be a notable dramatic achievement. Mr. Cliff Robertson plays the vagrant Orpheus with wiry, gauche delicacy and a kind of bereft poetry which is most touching, and much the same could be said for Miss Joanna Roos' rendering of the desperate visionary: these are two of the most distinguished performances of the current season. Miss Lois Smith is one of the foremost of the younger

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actresses, but her playing lately has been marked by a fey, compulsive egotism and a vocal monotony which distress those, like myself, who admire her *farouche* personality and enjoy the keening sounds she makes. The voice is one of the actor's essential instruments, but only one, and it must not assume autonomy. The roles which Miss Smith's sensibility would open to her will be closed unless she is able to modify and dilate the range of her vocal timbre. *(At the Martin Beck.)*

RICHARD HAYES.

THE SCREEN

HOW STRANGE CAN ONE GET?

CONCENTRATING on misbehavior in a military school, "The Strange One" is so realistic that it is painful and at times even revolting to watch. Youngsters are often cruel to each other in their teasing and gangs and games, but the boys at this school (called Southern Military College) are of college age and supposedly with some educational background. One gets the impression, no doubt because of the vivid visualization of the script which Calder Willingham wrote from his novel and play *End As a Man,* that this school collects neurotics and psychopaths. The film's leading character is Jocko DeParis (portrayed with insight and repelling realism by Ben Gazzara, who played the role on the stage). Jocko enjoys his malevolence, and he cares not whom he hurts in his efforts to get even with the school's executive officer (Larry Gates), who once disciplined him in front of the student corps. The most repulsive of Jocko's many hateful maneuvers is the beating up of the executive officer's son, whom Jocko then soaks with whiskey, inside and out, so that the boy is expelled from school.

Jocko is by no means alone in his vicious activities, although he's definitely the leader of his group. Among his playmates are: his roommate (Pat Hingle), who used to think Jocko was quite a card, but whose enthusiasm wanes; a dim-witted football player (James Olson), who doesn't see how Jocko is using him; two freshmen (George Peppard as a rather likable lad with some standards, and Arthur Storch as a near-moron overwhelmed by curious obsessions, least amusing of which is his refusal to bathe because he won't use the common shower room); and a homosexual (Paul E. Richards), who has written a revealing novel about Jocko and hopes to be more than his Boswell.

When the revolt against Jocko finally comes (in a sort of last-minute ending) it is sparked by Peppard, and after a kangaroo court led by the cadet colonel (Mark Richman), a Klan-like mob of cadets send the offender out of their lives. One wonders what novel-

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ist-scriptwriter Willingham had in mind. To show that grueling experiences such as these would help the boyish cadet to end as a man? The film does little with this theme. To expose immorality in military schools? Military schools can't be this bad. Simply to display one young man's corruption? In this case we should know more about Jocko's background and how he got that way. In any case, producer Sam Spiegel and director Jack Garfein have provided a ripe tomato for the sensation seekers.

IT IS refreshing, after the unhealthy atmosphere of "The Strange One," to find in "The Young Stranger" a sixteen year-old who is not a juvenile delinquent—although he's accused of being one. Actually "The Young Stranger" is a minor film, albeit a very well-made one. It deals with a single situation: a restless, somewhat confused adolescent and an overly busy father discovering each other for the first time. The story is extremely touching when the boy, who covers up his insecurity by wisecracking (his favorite word is "crummy"), gets into a scrape in a theater, strikes the manager during a scuffle and is hauled off to a police station. He is heartbroken that no one will believe he struck in self defense, and he becomes even more confused and defiant.

Robert Dozier wrote the good script for "The Young Stranger" from his TV play, "Deal a Blow," and John Frankenheimer has directed his small cast brilliantly. First-rate are James MacArthur, as the boy who is devoted to his mother but yearns for love and understanding from his father as he bitterly says, "Dad always bawls me out for spending money when money is the only thing he ever gives me"; Kim Hunter as his mother who's trying so desperately to bring the father and son together but is handicapped by her own problems with her husband; and James Daly as the husband and father, so busy producing motion pictures (the locale is Hollywood) that he has no time for his family, and sees his wife only as the efficient manager of his house and his son as a spoiled kid dramatizing himself. Perhaps "The Young Stranger" moves too slowly at times and too long for its single theme, but in its way it is a little gem, and Stuart Millar deserves commendation for his production throughout. Furthermore, "The Young Stranger" presents characters who are not entirely good or entirely bad. There is something to be said on both sides in connection with the row in the theater, for instance. And the tension between the mother and the father is not a simple argument growing out of their son's vague unhappiness and conflicts. The characters in "The Young Stranger" are believable, and its plea for love and understanding is stated in effective drama.

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The Shaded Eye

IN THE ROSE OF TIME. By Robert Fitzgerald. New Directions. $3.

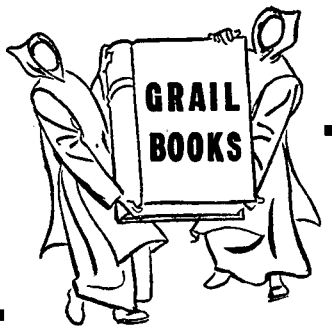
By LEONARD WOLF

ROBERT FITZGERALD'S sometimes distinguished collection of poems will have, very likely, only a small audience, for it is Mr. Fitzgerald's achievement to be, in R. P. Blackmur's phrase, an "executive" poet, a poet who reminds other poets how it is done, who reassures them that it can be done with the old graciousness, the ancient control.

It is, however, just this perfect sureness of touch which raises doubts about the total success of the poems; the doubts, it should be said quickly, are never about the sincerity of the poet. Mr. Fitzgerald's poems come always deeply out of himself, but it is the scope and the manner of the feelings which, provoking hesitant assent instead of acquiescence, limit the poems.

The announced scope is large enough, and traditional enough: Death, Marriage, Despair, Youth. Most of the capitalized troubles which are a poet's materials are here, but there is a failure often to recreate them with the full sweep of the understanding. My impression is that this failure is the result of a certain kind of narrow vision abetted by a narrowing manner. His vision, that of a cultivated man in a troubled world, is by now a familiar one; and his manner, implying as it does an elegance of gesture and a muteness of tone, is, I'm afraid, equally familiar. It is not surprising at all that many of his poems focus on classical subjects or are direct imitations of the classic style; nor is it surprising that the quality of light he is oftenest fond of should be half-light, morning or evening time. In the sure necessities of his "Georgic" or in the comfortably triste "Aubade" one perceives a refined talent, holding itself still, shutting out the glare.

What I am trying to say is that



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Mr. Fitzgerald misses violence. It is not that he fails to recognize it but that, given his kind of sensibility, he tends to turn away from it. In a poem called "Sea Pieces," for instance, that tender evening moment which descends on people at a beach and which waits for a poem to shape it into meaning, continues, on Mr. Fitzgerald's page, to wait through two delicate, breathless sections. The reader turns the page expecting the crystallized moment, only to find himself staring at the stern Latin title of the next poem. And often, this is what happens: the poet stands before an event, describes it with sometimes stunning accuracy, and then, as if understanding or response were beneath his dignity, he turns away leaving his reader with a rich, if delicate sense of incompletion. I think, for instance, of "Augustan Suite," an autobiographical meditative poem which contents itself with half-indications, understatements, faint stirrings. "Manuscript With Illumination," "Georgic," "Patruus" are other instances of poems in which anger is displayed, arranged, even copied, but not fully believed because it is spoken of in the tone of "fortunate weariness the world envied."

When he is not so weary or classic or crepuscular Fitzgerald threatens us with a different kind of excellence. "Adulescentia," for instance, is a piece of poignancy, almost of fury, because he remembers shamelessly and well "that clear lake and dazzlement of youth . . . Shame's burning kingdom, vanity's new world." He does not deny himself the full dangers of re-creation; and the poem renews the terror of his childhood when, lying in bed, he imagined enemies at night and willed himself to be frightened when "Something held its breath in the tight dark" and he thought, "God, let there be some midnight walker/ Heavy heeled and solid; let me turn over."

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. . . dwelt to windward of a mob;
And would not sortie in the wind.
But when the wind fell, then I cried
In a low voice to my hunted kindred to run for it outside.

The other life, and the life to which he wakes are the same. I think that Mr. Fitzgerald knows here, and in "The Glass" and in "The Sympathy of Peoples," that to join the life of the world by one's own permission is to be contemptuous of it. The deliberately shaded eye complains against the light. In these later poems the trouble, the violence and the light are richly creeping in.

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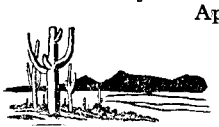

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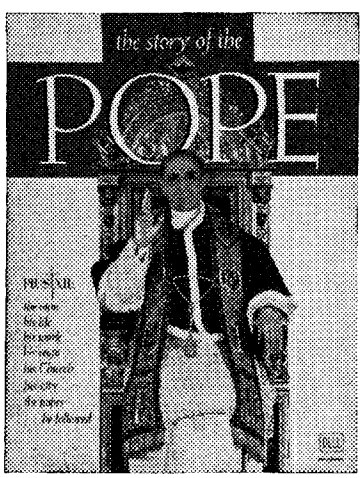

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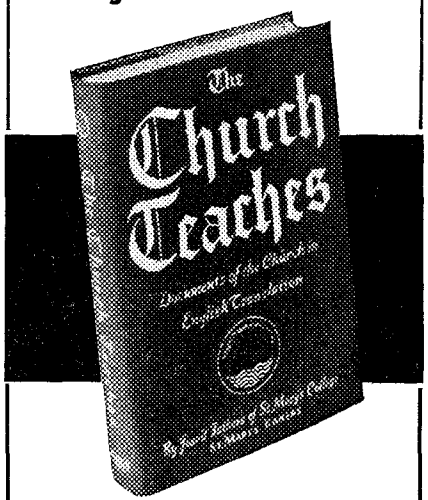

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THE LEGION OF THE DAMNED. By Sven Hassel. Translated by Maurice Michael. Farrar, Straus. $3.75.

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WE FIRST meet Sven Hassel early in the war as a deserter from the Wehrmacht. When caught, back in his native Denmark, he gets fifteen years in Lengries concentration camp instead of death. This is a fate worse than death, but it is only his first taste of Nazi leniency. He volunteers for bomb disposal work on the chance of a pardon, but illness forces a halt to this. Next he is sent to the gravel pits, then suddenly released for induction into a penal battalion of the army.

Mercilessly drilled because, as spearhead of every assault, they had to be "fearless," these troops are trained into corpses, says the pseudonymous author—the sort of corpses that make the most expert killers. But they are steeled by fear, for this is exclusively the training of fear; fear determines their courage, negating whatever moral quality it possesses. They acquire the reflexes of slaves, whose only reaction to their crimes is to impute the entire guilt to their masters. Yet unlike masters, slaves cannot be totally dehumanized; it is fear, now their only conscience, which saves them from this.

Their first destination is North Africa, but their transport is sunk and they have to be fished from the Mediterranean and returned home. Sven and Ursula (later killed by the Gestapo) have just embarked on a post-Hemingway idyl when Hitler invades Russia and the men pile

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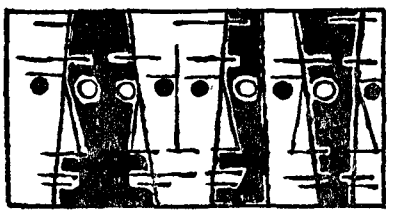

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off in that direction. As the drive on Moscow is being snowed under, Sven, now a Nazi prisoner, is taken by the Soviets. Siberia would seem to be next on the itinerary, but instead he is ground with nothing worse than interrogation and put to work in a genial little underground factory making genial little radio tubes. When escape finally offers he is being treated like just another comrade (could this be why he is able to condemn war in every language except Russian?), but some inner compulsion drives him back to his all-purpose regiment.

Once reunited with them, there is scarcely one desperate offensive or sanguinary retreat in which he fails to participate. Once he is seriously wounded, and he is one of the two survivors of his outfit. More, a few pages from the coda, the narrator routinely notes that he also found time to act as courier for the conspiracy against Hitler. Eagerly as Hassel subscribes to the war-hell and war-muddle equations, he might have conceded that war at times can be incredible, too.

As for compulsion, everything colors the hero's dilemma as compulsive warrior; yet the author affords no quarter to any interpretation whatsoever. Are we merely to look upon him as a victim of his own self-preservation? Repeatedly Hassel professes compassionate hatred of war and alleges that he cordially abominated the Nazis all the while he was killing for them. Vainly the reader burrows for some clue as to why he fought. We are reminded that free will is the first casualty of a war, that there was no time to think. In accord with this tendentious externalizing, the play is on charnel spectacle, its formidable depiction compelling by sheer revulsion. No "documentary" war novel has better conveyed the front-line sense of being damned either way, nor the incomparable sense of doom that becomes the very motive force of machine war, where all is lost short of lightning victory, so that there can be no brake on slaughter and ravage.

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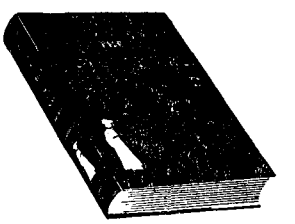

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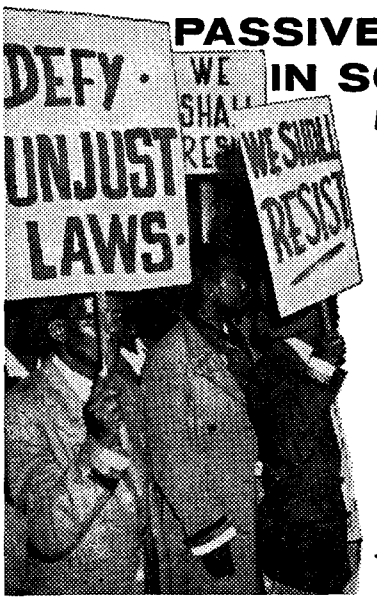

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in fiction must be faced. Mr. Hassel poses as a literary non-professional, requests that readers bear with his rough honesty; yet the laconic writing boasts such enviable security that a certain schizophrenia sets in.

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The Sources of Catholic Dogma. By Henry Denzinger. Trans. by Roy J. Deferrari. Herder. $8.50.

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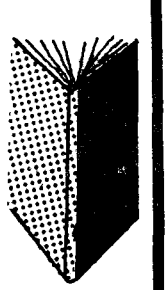

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Leonard Wolf, a member of the English faculty at St. Mary's College, Calif., has published poetry in The Commonweal and other magazines.

William Pfaff, a former associate editor of The Commonweal, serves with an Airborne Special Forces Unit of the Army Reserve.

Doris Grumbach is a member of the faculty at St. Rose College in Albany and a frequent contributor.

William Dunlea, a free-lance writer and critic, is a regular reviewer for this magazine.

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